professors less competent to produce great works? Being made acquainted with its more extended application and utility, would not fail to increase their ardour and expand their influence.

"This would soon produce powerful effects;—the useful arts would attain a degree of excellence that would render us eminent as a nation, and high art would be relieved from those attempts to reach it, which, by their multiplicity and inferiority, now depreciate it in public estimation."

We have never been able to understand why painters, sculptors, and architects, should restrict their pursuits to conventional limits. Not to mention the identity of these arts during the best days of art in Italy, it is certain, that once no object was deemed too mean for the display of art. Every production, a vase, a candlestick, or a door-handle, was elevated to the rank of a work of art, under the treatment of the most eminent artists. Now, if we except the designing for silversmiths by some of our sculptors, who would not consider it a loss of *caste* to prepare designs for such things as carpets and hangings, or for furniture?

Mr. Jackson goes on to say—"It is those means that would *insensibly* educate the eye to the perception of beauty, that we stand in need of, and the necessity for which I am anxious to impress upon your consideration; and, if possible, induce a spirit of activity that will avail itself, not only of that noble desire for the promotion of good that is now so active in the town, but also of the desire I have alluded to, on the part of the Government, to promote such institutions. That there is talent amongst us as a people, cannot for a moment be doubted. The important question is,—How can this talent be developed and best directed? Certainly, no means are likely to be so effective, as opening to the view and constant study of the people, examples of art,—the relics of other ages,—in contrast with productions of the present time. I think the day is not far distant when the Government will find it necessary to multiply *fac-similes* of those splendid remains of ancient art which are in their possession, in the British Museum and in London (the influence of which is now confined to that locality, and of use only to a fraction of the community), and deposit them in the leading provincial towns; thus forming centres in various parts of the kingdom where these essential helps to study may be seen, and the principles of art learned. Who can calculate the effect such facilities would have upon art, or the results, in a national point of view? What facilities have we in this town? Out of the metropolis, where are the examples—where the stores of art? What means have we of elevating public taste? Our thoroughfares present no beauty,—no statues—no fountains, and but little that is good in architecture. There is nothing to excite emulation! nothing to arouse a feeling for, or perception of, excellence in the mind!

"Allow me to contrast this state of things with that which exists amongst our rivals abroad. With them, art is made a leading feature not only of every system of instruction, but its examples are continually exposed to the public eye. Every public object is graced by its performance, and all events commemorated by its efforts;—the most common-place necessity is made subservient to its influence. Who, that has wandered through the streets of Paris has not been struck with the thought, that if the supply of water is not conveyed with as much facility as to our dwellings, it is turned into a powerful means of educating the eye; and instead of the common-place machines used in this country, with levers of graceless form, requiring much animal strength to put into motion, has there seen that the vessel cannot be filled with this necessary condiment until it has educated the eye and taste of the recipient,—that the water has been thrown high into the air, and descended from basin to basin until it reached the grand reservoir from which it issues, through some ideal or chimerical form. What must be the effect upon the juvenile minds of the lower classes, who are sent, as soon as nature has imparted strength, to these fountains of combined necessity and beauty? This is a simple illustration of the way the things of necessity are made subservient to and become the means of public instruction. I shall not delay you to go through their public streets, walks, and gardens, where art is made a conspicuous and leading feature, always exposed to observation, and cannot be passed unobserved. There are also their museums and palaces, which are open and free of access to the people, and are places of constant and general resort, particular on feast-days and holidays."

"The effect of such exhibitions on the public taste is not the only important result that would arise from them. It is not merely as it regards their influence on art that I would advocate their establishment; I would also plead for them on account of the moral effects they would produce amongst the mass of the people. I think it will be readily admitted, that if such places of resort were opened and frequented by them, they could not fail to elevate their notions and purify their actions. At present we are deficient in those means of instruction which are adapted to the wants of the *up-grown* man. The institutions that exist are either above his means, or too elementary in their character, for him to find his enjoyment in them. I have long thought this an essential defect in all schemes that have been proposed to allure his attention. They propose to him to give up his present habits, but offer nothing in exchange; at least not that which is suited to his inclinations, his judgment, or his age. If we investigate character, we find *few* that have arrived at the age of maturity, that like to acknowledge or that feel their ignorance, and there is a disinclination to resort to the first elements of knowledge as a means of instruction. Age has begotten its conceits and accumulated prejudices, and there is an aversion to adopt any course which they conceive will increase their labour; they think that after their daily labour is performed, the time is their own. There is some point in which they fancy they excel others,—on which they hinge their fame; this is enough to beget in their minds a prejudice to abstract learning, and keeps them aloof from those excellent institutions that have been originated for their benefit. How, then, are you to teach them their ignorance, or induce them to come within the meshes of those nets you spread to win them to their good?—Again, we have at present no place of resort or means of instruction which does not require the separation of the man from his family; there is little that is done in them that allows of their assembling together; and I cannot but look on any means originated with the intention of elevating the character of the working classes, that does not include the moral elevation of *both sexes*, as well as all ages, as defective in their plan. From this hasty sketch, I think it will be evident that the means of instruction that I am advocating will not only remedy many of the defects attached to those institutions that exist for the promotion of the welfare of the working classes, but be the means of placing their importance in that powerful light before their minds, that they will be led to desire to realize the advantages arising from them, not only for themselves, but their families. It does appear to me, that the most powerful means of teaching these people their true state, will be through the *eye*,—by setting before them, and giving them constant access to emporiums where the beauties of nature, art, and science are open to their study,—where they may see the splendour and perfection of the first, the imperfect yet noble attempt of the other to reach it, and the state of those productions in which they have a personal interest.

Let us have a museum of art and nature, whose ample stores will educate the public eye—enable it to detect and appreciate beauty!—where, by contrast, we may elevate and purify our knowledge, and, from the works of other ages and other climes, learn our own standard at the present day.

The plan I would suggest is, that a respectful but earnest memorial be presented to Her Majesty, setting forth the commercial importance, and the dependance of the manufactures of this district upon a right understanding and application of the principles of Art,—the deficiency that exists of any means of acquiring this knowledge, and the influence that such means of instruction could not fail to have on the welfare of all classes, together with the moral effects that would be likely to follow the adoption of such a course; and praying her that she be pleased to order that the competent authorities may be put in possession of the duplicates of every department, and a set of casts, from the examples in the British Museum, for the purpose of public exhibition here. Then should we be enabled, not only to elevate the public taste—improve the productions of industrial art, but found a school, which I would fain hope would not fail to develope that talent, and call into exercise that genius, which would not only elevate the national character, but reflect the brightest rays of honour on the town of Manchester."

Mr. Jackson's suggestions seem to have met with some attention, and copies of the paper were extensively circulated. Subsequently, Mr. Brotherton determined to prepare a Bill to enable town councils to raise the funds requisite for museums of art, and a Bill, with similar objects, was at length passed through Parliament by Mr. Ewart. The present plan, in Manchester, is to build an extensive edifice, which might contain the museum, the school of design, and perhaps afford the nucleus of a collegiate institution. The probable amount of expenditure upon the building is supposed to be 100,000*l*. It is expected, that Government would supply *fac-similes* and duplicates for the museum, and that there would be no difficulty in obtaining money in the town. There is little doubt that the corporation would aid by the grant of land. The proposed site is in Cooper-street, opposite the Mechanics' Institution, and extending back a considerable depth, including the area of the town's yard, which it is intended to arch over, that the ground may be retained for its present purposes. At an interview between certain members of the council of the School of Design, and the mayor, that gentleman expressed himself highly favourable to the plan, and said, that the town council were prevented from entering vigorously into the arrangements, solely by the very onerous duties at that moment pressing upon them. He, however, requested the council of the school to consider the preliminaries, and said that when they had so far arranged, the town council would not be idle one moment.

An architect is at present occupied in taking plans of the land and buildings, preparatory to pulling down; and we may hope to see the first fruits of the new Bill, and of the exertions of the council of the school, carried out in the best manner in the town of Manchester.

NEW ROYAL PARK AT BATTERSEA.

In one of the earliest numbers of our present volume* we drew attention to Mr. Thomas Cubitt's proposition for converting Battersea fields into a park, and pointed out at some length the many and great advantages that must accrue, not alone to the immediate locality, but to industrious London at large by the conversion.

Within the last few days a notice has appeared in the *London Gazette* to the effect, that application will be made to Parliament in the next session for leave to bring in a Bill to empower the Commissioners of her Majesty's Woods and Forests to make a royal park, and for that purpose to take certain lands, &c., containing about 330 acres, situate in the parish of St. Mary, Battersea; bounded on the north by the river Thames, on the south by the public road leading from Nine Elms to Wandsworth, and on the east and west by various portions of land belonging to private persons. We understand that it is intended to embank the Thames, and thus the new park will have the advantage over all others in the metropolis of commanding the interesting river transit and scenery.

THE BRITISH MUSEUM.—OPENING OF THE NEW WING.—The trustees of the British Museum have recently opened one of the large rooms in the new wing erected at the west end of this building. It is stated that this will be called the Chinese room, from the circumstance of the Chinese bell, which has been presented by her Majesty, being deposited here.

THE MADELKINK, PARIS.—The consecration of this costly edifice and deposition of certain relics have given rise to ceremonies which will last several days.

* See p. 9, *ante*.

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